

In the Fan Dance, all the dancers were provided with a fan of tappa stretched on a wooden frame. They divided themselves into two parties, which formed into single file in the same line with one another, but with a considerable interval between the two parties. The two bands took up the chant and danced alternately, answering each other as it were. The fans were waved in various attitudes, and at the end of each movement thrown suddenly up over the head (still held in the hands), a wild war-cry, uttered by the whole line simultaneously, accompanying the movement. The war-cry was of a single prolonged high-pitched note, and sounded intensely savage.

In another dance, performed by a large body of men, about 120 I think, the dancers formed a sort of rectangular group, arranging themselves in eight rows, the leader being in the centre of the front row. Once or twice the leader came forward to the chorus, and addressed a few words in a dramatic manner partly to them, exhorting them to do their duty well, partly to the spectators.

A club dance by boys was one of the performances. In one figure of this the boys, standing in a line with their bodies bent forwards, jerked their hips with a most astonishing facility, first to one side and then to the other. The motion, especially in cases where the boys had a large quantity of tappa projecting behind as a sort of bustle, was most ludicrous, and the audience, instead of crying the oft repeated "Vinaka, vinaka," fairly shouted with laughter.

A band of women of the district, headed by the Queen of Rewa and her daughter, who were both dressed in bright blue striped prints, marched slowly forwards across the Green to deposit their offerings, singing a chant, descriptive of various incidents from the New Testament, the descriptive part being a solo, whilst the whole band joined in a constantly repeated chorus containing the words Allelujah, Amen. This song was in lieu of a dance.

The principal interest of the performances, however, lay in the obvious fact that here were to be observed the germs of the drama, of vocal and instrumental music, and of poetry, in almost their most primitive condition in development. In these Fijian dances they are all still intimately connected together, and are seen to arise directly out of one another, having not as yet reached the stage of separation.

The dance is evidently first invented by the savage, then rhythmical vocal sounds are used by the dancers to accompany it, and simple instruments of percussion are employed to keep time. As the dance becomes gradually more varied and complex, the accompanists are separated as an orchestra, the